

Canada Behind In Safety Film

Capac Also Has Video Problems

The collection of music royalties for copyrighted songs used on television is so uncertain that Capac (Composers, Authors and Publishers Association of Canada) is not too unhappy that Canada is behind the USA in that medium of entertainment.

(Continued on Page 5)

Foreign Film Ban Is AFL-US Hint

Retaliation against the countries which tax or freeze earnings of American films may be asked by the Hollywood AFL film council if USA producers keep producing overseas. To use up such earnings Hollywood studios have undertaken production

(Continued on Page 5)

See USA Use Of Nitrate Base Ended Within Two Years

Although 25 per cent of all the release prints being made in Hollywood are on safety stock, it will be a year or so before any of it is used for theatre purposes in Canada. A very small amount of safety stock, supplied by Canadian

Stein Added To Awards Panel

Latest addition to the judges' panel of the Canadian Film Awards is Morris Stein of Famous Players Canadian Corporation.

The awards, which originated with the Canadian Association for Adult Education, will be for "distinguished productions" in 1948. They are designed "to recognize significant Canadian creative effort."

Entries are now closed and the judging will begin shortly.

Film committee is James Beveridge, Donald Buchanan, F. R. Crawley, Walter Herbert and Graham McInnes.

IFD To Liquidate SRO Contracts

Liquidation of all Canadian Selznick Releasing Organization contracts on "Duel in the Sun," "The Paradine Case" and "Mr. Blandings Builds His Dream House" has been taken over by International Film Distributors, Canadian outlet for Eagle Lion

(Continued on Page 3)

'The Deadly Bait'

Paramount has purchased Lawrence Bachmann's original story, "The Deadly Bait."

'Operation Malaya'

James Stewart has been signed to star with Spencer Tracy in MGM's "Operation Malaya."

APPOINT MOVIE COLUMNISTS

A number of appointments and shifts have affected the movie columnning personnel of several Canadian newspapers, as well as adding one to the number.

HERBERT WHITTAKER, formerly of the Montreal Gazette, has filled the post left vacant on the Toronto Globe & Mail by the recent death of Roly Young.

ROY KERVIN, formerly of the Montreal Star, succeeds Whittaker on the Gazette.

STAN HELLEUR, formerly of New Liberty, becomes the reviewer of the Toronto Telegram. The spot was occupied by Helen Allen, who will concentrate on running the Women's Department.

HUGH ACTON is by-lined as daily movie commentator of the Hamilton Spectator.

TORONTO HOUSE TRIES VAUDEVILLE

Odeon-Danforth, 1,350-seat Toronto nabe which was opened last year, starts an experimental vaudeville policy on March 3rd under Manager Don Hudson. The house has been presenting a radio show each Wednesday night and the vaudevillians will get Monday, Tuesday and Thursday. No stage show will be presented on Friday and Saturday, when the SRO sign is usually up.

Such outstanding Canadian night club and radio acts as Mildred Morey, Doug Romaine, the Lunds and the Marquettes are slated for appearances. Hudson knows greasepaint, having been an assistant producer with the Canadian Army Show.

C. J. Appel, eastern div chief of Odeon, admits that the policy grew out of picture problems but feels that Canadian entertainers should be encouraged and hopes personally that it works out. Pictures go on as usual, of course.

NY Variety Tent (35) Off To Fine Start

The eyes of Variety members in the United States, Canada, Mexico and Cuba are fixed on the new New York tent in eager anticipation. The great metropolis of the Western Hemisphere will at last contain a branch of the Heart of Show Business. The establishment of Tent 35 in what is today the crossroads of the world is a notable event.

Committees which will chart the course for the launching of the New York tent's activities and direct its gala premiere of "Bad Boy" at the RKO Palace on March 8th were appointed by

(Continued on Page 3)

Annual Dance Set

Annual dance of the Winnipeg Branch of the Canadian Picture Pioneers will take place March 15th at the Marlborough Hotel.

Cardinal To Release NFB Choral Short

Cardinal Films Limited will distribute in Canada "Choral Concert," featuring the Leslie Bell Singers, through an agreement finalized recently with the National Film Board, producers of the short. Announcement was made by Harry J. Allen, president of Cardinal.

The Leslie Bell Singers, top-notch all-girl choir directed by Leslie Bell of the Toronto Conservatory of Music, harmonize in the one reeler on five songs, including Schubert's "Ave Marie."

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9

ADVENTURES OF

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NOW RUNNING UP THE BIGGEST
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OH BROTHER, WATCH IT GO FROM HERE!

and **NEXT!!!**

**JOHN
LOVES
MARY**

WHIPLASH

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MARTIN**

Get ready for "The Movies and You" short subject series . . . the story of your industry!

NY Variety Tent Off To Fine Start

(Continued from Page 1)

Max A. Cohen, president of Motion Picture Associates, which was chartered recently as a tent.

The names of men known wherever there is a show business are spotted all through the various committees.

For the premiere, the co-chairmen, who will select their own aides, are Charles Schlaifer and Robert Weitman. The Palace is being turned over to the new tent for the evening by Sol Schwartz, of RKO Theatres. The evening's proceeds will be used by the tent to cover its organizational expenses, the \$51,328 in the MPA treasury being reserved for its philanthropies.

The Schlaifer-Weitman committee started work over the week-end on lining up a "name" stage show that will be on par with anything the Palace boasted in vaudeville's heyday.

Committees charged with the exploratory and organizational chores incident to the establishment of the new tent are:

Clubrooms: Harry Brandt, Tom Connors and William Girden.

Finance: Herman Robbins, Walter Reade, Jr.; Sol Trauner and Robert Fannon.

Planning: Morris Sanders, Jules Rieff, Harold Klein, Leonard Goldenson and Jack Alicoate.

Inter-Amusement: Abel Green and Max A. Cohen, with additional members to be named later.

Organizational and Membership: Leo Brecher, Jack Farkas, Fred Schwartz, Edward Lachman and William German.

Journal: Allan Smith, with other members to be named later.

Dinner: David Weinstock, Morton Sunshine and Herman Schleier.

Golf Tournament: Don Mersereau, with other members to be announced.

Public Relations: Chester B. Bahr; Charles E. "Chick" Lewis, ex officio; Abel Green, Terry Ramsaye, Sherwin Kane, James Jerauld, Marvin Kirsch, Morton Sunshine, Mel Konecuff, Jack Harrison, Al Picoult and David A. Bader.

Cohen announced at a recent luncheon that as of that time 80 per cent of the Variety tents had approved the chartering of the New York club. In all probability, the new tent's charter night will come in October when the international will hold its mid-season meeting here. The international convention will be held May 2-6 in San Francisco.

Milton C. Weisman is serving as legal adviser to the club on a voluntary basis, it was stated.

Dominion Behind In New Safety Film

(Continued from Page 1)

USA release prints will be on safety stock and this will be 100 per cent in a year after that. However, it will take about five years before the nitrate prints now in circulation will be played out.

Once safety stock is the rule, there will be a revolution in theatre building regulations. The present stone-and-steel projection booths, studios and exchanges will no longer be necessary when explosive and inflammable film is a thing of the past.

But more than that, there are those who feel that it will cause an economic upheaval in the motion picture industry. Two things have hindered individual enterprise in exhibition and production: restrictive government regulations and fire protection building costs.

With safety stock the rural-type exhibition can come to the city. An exhibitor will be able to play halls, run one-night programs or erect a cheap auditorium. Because of the limited investment required exhibition may mushroom. Films will be stored in the home, instead of vaults. Exhibition will be much more varied and have greater mobility. All 16 mm. film is on safety stock and this has enabled the exhibitor to play in buildings where 35 mm. wouldn't be allowed.

Persons or organizations with plans for studios or film buildings are on uncertain grounds. Part of the National Capital Plan for Ottawa is the proper location of a new building for the National Film Board, with several locations having been suggested to date. The possibility of a new building for the NFB must be taken into consideration by the planners, although the government has not given final approval of it. The building will probably contain the National Film Archive if the cabinet okays one. The progress safety stock

Added To 'Adult' List

The Ontario Board of Censors recently added seven films to the "Adult Entertainment" list. These are "That Wonderful Urge," "Mrs. Fitzherbert," "Criss Cross," "Snake Pit," "Brighton Rock," "Idol of Paris" and "Letter to Three Wives."

makes up to the time work is due to start will no doubt affect the structural details.

Eastman Kodak began experimenting with a safety stock 30 years ago and the demand for it by the armed services hurried its development. Even now it has its drawbacks, being subject to humidity and becoming brittle in shorter time than non-safety stock. The life of the print is not so long and it costs several dollars more per 1,000 feet, although the price has been dropping as more becomes available.

The old stock has a nitrate base and the new has acetate. Nitrate is also used for explosives and so films must be guarded with elaborate care.

The difference in the two types of film comes from the chemicals with which the cellulose, which may be cotton, wood, or paper, is treated in the early stages of converting it into the transparent substance we recognize as film, which is coated with silver compounds to make it a photographic vehicle. If nitrates are used, the result is stock which burns with great rapidity and vehemence if fire reaches it. Cellulose acetate burns more slowly than paper; usually, if a match is touched to a piece of it, there is a flicker of flame, which goes out.

Opera Star Pacted

Marina Koshetz, opera star, has signed a long-term contract with MGM.

Campaign Features Recipe Contest

A chicken recipe contest was the highlight of the exploitation campaign carried out by Sam Glasier, 20th Century-Fox Canadian publicity head, in connection with the day-and-date first run of that company's "Chicken Every Sunday" in Toronto at the Downtown, Glendale, State and Scarboro Theatres.

First prize was a Hot-Point range and tied in with the contest were the Canadian General Electric Company, Electrical Housekeeping Limited, Station CKEY, The Evening Telegram and the Canadian Restaurant Association.

IFD To Liquidate SRO Contracts

(Continued from Page 1)

(Hollywood) Films, it was announced by David Griesdorf, IFD president and general manager, who recently returned from conferences in New York with Arthur B. Krim and William J. Heineman of Eagle Lion (Hollywood) and Sidney Deneau and Joseph Marks of SRO.

Deal, recently consummated between David O. Selznick and EL (Hollywood), calls for International Film Distributors to take over in Canada the selling of additional accounts and re-booking on these three pictures as well as liquidation of existing contracts.

IFD will also sell nine important David O. Selznick reissues: "Since You Went Away" with a galaxy of stars including Claudette Colbert, Jennifer Jones, Joseph Cotten, Shirley Temple, Monty Woolley, Lionel Barrymore and Robert Walker; Alfred Hitchcock's "Spellbound" starring Ingrid Bergman and Gregory Peck; "I'll Be Seeing You," starring Ginger Rogers, Joseph Cotten and Shirley Temple; "Rebecca," the Laurence Olivier-Joan Fontaine starrer, directed by Alfred Hitchcock; "The Garden of Allah," Technicolor spectacle, with Marlene Dietrich and Charles Boyer; Mark Twain's immortal "The Adventures of Tom Sawyer" in Technicolor; "A Bill of Divorcement," starring Katharine Hepburn and John Barrymore; "Intermezzo" with Ingrid Bergman and Leslie Howard; and "The Prisoner of Zenda" with Ronald Colman.

The SRO identity will be maintained in each of the six IFD branches across the Dominion. Accordingly, the Selznick name will appear on the exterior of each International branch.

For Sale

Two 95%-new 35 mm. Rear Shutter Holmes Educators with Mazda Lamphouses, Magazines, Double Channel Amplifiers, New Coated Large Lenses, 2 New P. M. Speakers. Price—\$1,480 FOB Vancouver, B.C. Write . . .

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Theatre in any one of the border towns near Detroit. No brokers. Please give full details in reply.

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Observanda



Production, Etc.

Old Time Canada Booster

Right now we are experiencing the nearest thing to the immigration waves of the early 1900's and the period following World War I. During 1948 125,414 immigrants entered Canada, the largest total of any year since 1929 and almost twice as many as during 1947. Of these, 46,057 were from the British Isles.

Those who come from war-torn and enslaved countries find the free air and the ample food of Canada wonderful, but not all immigrants think this land better than the one they left. Now and then one returns to the Old Country who didn't like the weather, the requirements for success, etc. and says so out loud.

That being so, it's nice to read the good opinion of an immigrant, whom it took over two months to get here.

"So many persons have been deterred from emigration to Canada through a false notion of its climate being frightfully severe, that it seems to be a duty incumbent on those who speak or write for the instruction of others at a distance, to endeavour to remove the erroneous impression," he wrote. "Those who arrive from Europe, and settle in Upper Canada, uniformly express their satisfaction at the change, in this particular at least. There is generally a clearness, a dryness, and brilliancy in the atmosphere, so captivating, after the catarrhal moisture which saturates the air of northern Europe, that it is impossible for the newly inducted emigrant not to rejoice in the change — while the starry hosts of heaven appear with a splendor far more dazzling than anything he has before seen . . ."

And this booster has a tip or two for the prospective Canadian:

"It must always be taken for granted that whoever leaves England, no matter where he goes, he must experience some change for the worse; for if he is no otherwise affected than in his feelings he must suffer a temporary laceration that may jaundice every first view he may take of the new country to which he goes, and it is not pretended that even Canada is so heavenly a land as to do away at once with all such views and feelings, although the writer of this account has but little hesitation in stating that it takes fast hold on the affections of the newcomer . . ."

Of course, the quoted words above were written in 1822 by Charles Fothergill and appeared as part of a piece of work called "A Sketch of the Present State of Canada." How true they still are!

Fothergill came to Toronto, then York, in 1816 at the age of 34 and it didn't take him long to find an important place in the community and share the political arguments of the day. He became "Printer to the King's Most Excellent Majesty" and editor of the Upper Canada Gazette, as well as a member of the Assembly.

Although he described the attitude of William Lyon Mackenzie toward the government as treasonous, Fothergill was also something of a fighting liberal. He opposed the government which had appointed him in its refusal to grant citizenship by statute to Americans in Upper Canada. He was also curious about post-office revenue and the land-granting system. The Family Compact didn't like this.

Although no reason was given, he was discharged as King's Printer by the Lieutenant-Governor — for, as Mackenzie charged, "having spoken in the Legislature as became the scion of an ancient and honorable family and a free-born Englishman." The quoted words are those of Lindsay in his biography of Mackenzie, The Little Rebel, whom Fothergill eventually praised.

Fothergill was a progressive-minded person with knowledge of many subjects but was ahead of his time, historians say. Most of his writings have been collected by the Royal Ontario Museum, I am told, because of his interest in botany and ornithology. But one much-sought-after diary of his was not found until recently and it was discovered by Sydney Druckman of Toronto among some old books he had acquired.

I had the privilege of reading this diary, which is fascinating and should be printed for the public. It has two parts, the first

Heard Hereabouts

Empire-Universal's application to the Senior Master, Osgoode Hall, for leave to issue a concurrent writ of summons for service outside the jurisdiction upon J. Arthur Rank et al was granted. If the Rank forces cannot contest this further they will have to defend themselves here. They may be defending themselves in Canadian, British and American courts at the same time if Emp-U is successful. If you've forgotten — the reason is that Emp-U wants to sue for damages and an accounting of revenue from certain UK pictures, for which it claims it holds a contract.

USA production in Canada is perking up. Steve Broidy wants Paul L'Anglais and his QPC outfit to make some of the films he figured on from Renaissance-CISP but won't get because of internal strife . . . Max King's RCMP story by Art Arthur, "Scarlet and Gold," will get going in Ottawa in June . . . Nat Holt, whose "Canadian Pacific" will get simultaneous preems in Canadian cities, will make "Caribou Trail" in BC . . . 20th-Fox, which is releasing Holt's "CP," will start shooting on its Mountie epic in Regina this summer . . . RKO-Pathe is busy on a short for its "This is America" series along the lines of "Neighbor to the North" . . . Plenty of dispute over "Mrs. Mike" but some of it will be shot here when peace reigns again . . . Alfred Hitchcock will start shooting "I confess" in Quebec in January for Warner Bros. release.

Dave Coplan, ex-UA boss here and until a while ago the company's UK topper, huddled with Paul Maynard in NY recently . . . The Maynard organization will be moving into the new Victoria Building, opposite the Imperial. Ben Okun and his Biltmore company are having offices prepared in the same building — but what offices! They are shaping up like a top MGM production . . . Harold Russell, the handless USA vet who moved so many hearts in "The Best Years of Our Lives," made quite a few appearances in Toronto for Brotherhood Week of the Canadian Council of Christians and Jews. He spoke at several meetings, visited the mayor, a collegiate and the vets at Sunnybrook Hospital. He won the same admiration everywhere.

Fellow-irkers: Slobs who throw cigarettes in drinking fountains . . . Have you got your tickets for the Variety show at the Odeon-Toronto on March 15th? . . . Among the town's most enjoyable restaurant lounges is Town and Country, on Mutual facing Gould. It really has "atmosphere" . . . Remember my short story, "To See Her Face"? So many of you commented on it since it was first printed in 1943. Well, the exact plot turned up recently in a short-lived play presented in Gotham as "Forward the Heart." A number of persons called my attention to what I suppose is a mere coincidence.

This issue of Canadian Film Weekly is being rushed through because of the threat of a printers' strike on February 22nd. So far the boys are resolved to go out for more money. Hope they settle it.

being a description of the English scene and the second is about his trip from Liverpool to Quebec.

He describes conversations with soldiers following the Battle of Waterloo. They told him that Wellington and his officers were at a ball in Brussels when a Belgian officer dashed up to inform the commander that the French were attacking nearby. Wellington had confidence in his espionage system, which had not informed him of the proximity of the French, and paid little attention at first. The result was that many officers fought in silk breeches.

Another extremely interesting chapter is his description of the bare knuckle fight between Belcher and Ryan and this would be a contribution to pugilistic literature. There is no doubt that a book of Fothergill's observations would be an extremely valuable contribution to Canadiana.

Capac Also Has Video Problems

(Continued from Page 1)

And although Ascap represents copyright owners in the USA, that does not make it certain that Capac, as such, will perform that service in Canada.

Capac does represent the composers of the music now being heard over television stations but the method of presentation in theatres may bear on its function.

If the program shown on a theatre screen is broadcast directly from a studio, it may be considered that the royalties paid there are sufficient.

If an event is televised directly from a place other than a studio music fees may have to be paid—but who is to pay them and who will collect is open to question. If the televised event is transferred to a film immediately and then projected, it may be that the theatre fees cover it.

One interesting aspect of these probings is that composers who collect individually from users are not subject to the authority of the Copyright Appeal Board. That body treats with collection agencies and their clients. But it is unlikely that any deals will be worked out between composers and telecasters.

Capac officials are studying things but admit that they just wouldn't know at this point how they would go about collecting music fees from television here. They have no plan or pattern and hope the USA will yield one by the time Canadians get television.

Bernerd To Produce

Jeffrey Bernerd will produce Allied Artists' "My Wife Is Mine."

'The Phony' Popkin's Third Film For UA

Harry M. Popkin, producer, has purchased "The Phony," and original screenplay by Charles Martin, which has been scheduled to go before the cameras as the third production on Popkin's ten-picture slate for United Artists release.

"My Dear Secretary," was first of the ten and it was both written and directed by Martin. Second film on Popkin's program is the recently-completed "Impact," starring Brian Donlevy, Ella Raines, Charles Coburn and Helen Walker.

Yellow Sky

with Gregory Peck, Anne Baxter, Richard Widmark.

20th-Fox 98 Mins.
NAME WESTERN DELIVERS BANGUP SHOOTING ACTION SEQUENCES. AMPLY PROVIDED WITH ACTING TALENT TO OVERCOME LETHARGIC MOMENTS IN PLOT. ON THE WARMLY AMOROUS SIDE.

Erupting at intervals with cracking moments of smartly contrived gunfire, "Yellow Sky" is a Western amply provided with acting talent that overcomes the tendency of the plot to become lethargic. It's a name Western. So much is apparent at first glance.

William Wellman's direction points a good deal of attention on the basic situation. This concerns six men—outlaws—and a girl who are holed up in a ghost town in Arizona. These men have long been away from the female of the species, it is apparent even before Miss Baxter comes on the scene. When the hipswinging Anne, dressed like a boy, comes to the water hole, it takes a great deal of restraining effort by Gregory Peck to keep his men in line.

Brought up by Apache Indians, Miss Baxter is called "Mike" by her grandfather, James Barton. They live in abandoned Yellow Sky which is 70 miles across a salt lake in Arizona. Peck & Co. have knocked off the bank in Rameyville.

When Miss Baxter confronts the outlaws she's toting a Winchester. Later it's a .45. She generally has a hectic time with the grasping characters and finally succumbs after a fashion to Peck. But Widmark and the other pluguglies decide to cut themselves in on James Barton's gold hoard, \$50,000 worth.

Peck has a change of heart. Widmark has other plans. Much ammunition is expended before Peck has cooled off Widmark and his aides. Then restitution is made in Rameyville. Peck, Barton and Miss Baxter ride off.

Shot on location in the Death Valley National Monument, the picture is brilliantly photographed and there is evidence of imagination in cooking up the shooting sequences which are a good deal more realistic than the average job.

CAST: Gregory Peck, Anne Baxter, Richard Widmark, Robert Arthur, John Russell, Henry Morgan, James Barton.

CREDITS: Producer, Lamar Trotti; Director, William A. Wellman; Screenplay, Lamar Trotti; Based on a story by W. R. Burnett; Photography, Joe MacDonald.

DIRECTION: Fairly good.

PHOTOGRAPHY: Excellent.

The Decision of Christopher Blake

with Alexis Smith, Robert Douglas, Cecil Kellaway, Ted Donaldson.

Warners 75 Mins.
WARMLY DRAMATIC AND IMAGINATIVELY DEVELOPED THEME. TASTEFULLY CONTRIVED PRODUCTION OF CONSIDERABLE MERIT.

A creditable attempt to examine the looming problem of divorced parents as seen generally through the eyes and intellect of a young boy is essayed here. What is accomplished is a sound display of numerous and warm dramatic moments heightened by flights into a day dreaming world like that associated with the recent "Walter Mitty." Peter Godfrey, the director, guided his players through the script with imagination, tact and understanding. It is also a tastefully contrived production of substantial merit. The mature players surrounding Ted Donaldson make their roles appear believable and a basic sincerity is registered.

A triangulation of sorts, the Moss Hart play deals with the projection of the dream world of "Christopher Blake" when he becomes aware that his beloved parents have separated and intend to go through with a divorce. These episodes have broad range and are treated with slick theatricalism making for double impacts of poignancy and humor.

Ultimately the boy's parents come up for a hearing in Cecil Kellaway's court. The judge does not relish his work. He discusses the points of the case with young Donaldson in his chambers. Of course the boy does not want a divorce to be awarded. Via some manipulation in the matter of deciding which parent he will remain with in the event of a schism, Donaldson and Kellaway devise a ruse that works out to the ultimate happiness of all concerned.

CAST: Alexis Smith, Robert Douglas, Cecil Kellaway, Ted Donaldson, John Hoyt, Harry Davenport, Mary Wickes, Art Baker, Lois Maxwell, Douglas Kennedy, Bert Hanlon.

CREDITS: Produced and written for the screen by Ronald MacDougall; Director, Peter Godfrey; Based on the play by Moss Hart, as produced by Joseph M. Hyman, Bernard Hart; Photography, Karl Freund.

DIRECTION: Able.

PHOTOGRAPHY: Good.

Leon Errol Series

Leon Errol will star in a new RKO series of six two-reel comedies.

Foreign Film Ban Is AFL-US Hint

(Continued from Page 1)

Britain, France and Italy.

The Film Council claims that using impounded currency credits that way is reducing the chance of overcoming unemployment in Hollywood. Last year film jobs fell 33 per cent below the 1946 levels.

Eric Johnston has been asked to meet with a special committee from the Council. If nothing can be done from the Hollywood end the AFL will be asked to support a request to be put before the State Department or Congress that films from countries "whose artificial restrictions discriminate unfairly against American motion pictures and American workmen" be banned from the USA.

"The Council has no objection to free competition between the films of all countries but it will fight against artificial governmental restrictions which are forcing American producers to make in foreign countries with foreign labor pictures designed for the United States domestic market," it was declared in a statement.



The New
CANADA CARRIES ON
RELEASE FOR

FEBRUARY

A CAPITAL PLAN

In Original
Anscocolor

A
NATIONAL FILM BOARD PRODUCTION
Distributed by
COLUMBIA PICTURES

Ask Gov't Control Of UK Industry?

Five hundred and fifty more were added to the long list of unemployed members of the British film industry when that number was fired by the J. Arthur Rank studios recently. This brings the total of those dismissed by Rank's depression-hit production outfits to 2,500 — one-fourth of the 10,000 normally employed. The dismissals caused a walkout of workers on two pictures.

Previously Rank had asked his studios to limit themselves to making features costing \$400,000. He stated then that he had the equivalent of \$50 million tied up in films and indicated this amount was his limit.

Tom O'Brien, member of Parliament, announced that he had asked Clement Attlee, Prime Minister, to intervene to save the industry from what has been described as "total collapse." British films in production have dropped to the lowest level since 1942 with only nine of 26 United Kingdom studios in operation.

"This can go on no longer," said O'Brien. "It means the end of the British film industry. If British film producers can no longer make films they should call in the Americans or someone who can. Matters are now so serious they should be discussed at Cabinet level." O'Brien is secretary of Theatrical and Cinema Employees.

The number of feature films in production at the Rank studios is four less than two weeks ago.

The layoff of so many workers had caused officials of three British film unions to make representations to Harold Wilson, Board of Trade chairman, who told them that the government was taking steps that would lead to a "considerable improvement." One of these presumably was the National Film Finance Corporation Bill, which would make loans up to £5,000,000 over a period of five years to motion picture producers and distributors and in that way help them get back on a sound basis.

'The Blank Wall'

Shooting has started on Columbia's "The Blank Wall."

Wanted

Position as manager. Ten years ticket seller—six years as manager. No booking or buying but did book-keeping. Married, sober, reliable, best of references. Speak both English and French.

Apply BOX 14

CANADIAN FILM WEEKLY
25 Dundas Square, Toronto

TV Roundup

A ban on television in autos was asked by the Royal Automobile Club of Canada. It wants the Quebec government to rule against installations.

One of the leading USA industries in 1953 will be television, David Sarnoff of RCA said recently. Today there are 122 stations authorized by the Federal Communications Commission and by 1953 there will be 18,000,000 sets across the line.

In the New York Times Sam Goldwyn wrote an article called "Hollywood in the Television Age" and the sub-head nutshelled it: "Movies, which cannot lick video, must join it, says Samuel Goldwyn, for great things." The device called Phonevision, which brings TV over the phone wires and for which you pay on your phone bill, will solve the problem of getting money back from the public, Goldwyn says.

Another important question from a movie business standpoint is what television will do to the 16 mm. field. Will people want a 16 mm. projector at home, along with a TV set? And will 16 mm. rural exhibition, where none of the physical comforts of theatres are offered, be able to be compete with television in the home?

Television is now influencing the design of furniture, so that it can fit in with the position of people watching the screen. And kids, instead of repeating radio catch phrases, are boxing and wrestling in the parlor.

A New York survey of 1,580 set owners showed that 80.9 per cent were going to movies less frequently. Radio listening and book and magazine reading was also shown to have declined. Another survey showed that record firms were being hit very hard, with albums and combination sets being offered at slashed prices.

TV is making the USA a "sit-down nation," the physical education convention of NY was told recently. Others upset by it are radio and "live" drama writers.

Hospital wards are gayer places since television — and the patients, like others with sets, get more visitors.

Joseph Sedgwick had some heartening things to say about video's possibilities in Canada in an address before the Women's Ad Club in Toronto recently.

The movie program of the future will be a double bill of one feature film and a television event. Exhibitors will be able to boost business by using trailers over TV.

United Artists will start selling television films by March, and Warners have been talking with the NBC about a joint program. Fox is bidding for ABC — or is that deal washed up? Film and television men can't seem to stay apart. There's a natural affinity in that TV is, as John J. Fitzgibbons says, another way of presenting motion pictures.

THREE NEW THEATRES OPENED

Seven construction contracts were awarded in Canada during January, the value of these were \$265,000. Five, worth \$225,500, were for Ontario and one in Quebec was valued at \$25,000, while the other, in Saskatchewan, was worth \$15,000. The awards are either for alterations or new theatres.

Meanwhile three new theatres, all Quonsets, were opened so far this month. The information is as follows:

VICTORIA. The Fox, with 434 seats, was opened by Bernard Nixon and Glen W. Walkey of Nixon Amusements Ltd. in the Quadra-Hillside district.

ST. PAUL, ALTA. Jack Stinson, old-time showman, opened the \$40,000 Elite, which has 400 seats and will play six nights — three more than the old Elite, which will be closed.

NIPIGON, ONT. Nestor Erechook and Samuel Danoff opened their 451-seat Plaza, which cost \$45,000.

A 200-seat theatre is planned for Winfield, Alberta.

Quebec Pic Via France Film

"Un Homme et Son Peche," Quebec Productions all-Canadian feature film, will be distributed throughout Canada by France Film when experiments with sub-titling are concluded. Paul L'Anglais, its producer, and his associates have been pressed with so many requests for the film that their view of its domestic possibilities is exceedingly optimistic.

Arrangements will probably be made shortly for distribution rights in other countries. Canadian Co-operation Project officials are helping Quebec Productions interest distributors.

The film, English title of which would be "A Man and His Sin," has been crowding the patrons into five Quebec houses at once, among them the St. Denis, Montreal, and it is estimated that its gross so far is well over \$100,000. Considering that it cost little more than that to make, it appears that it will be a very profitable proposition.

The old claim that a Canadian feature can't make money will lose its validity in the face of the success of this one. Lab work on it, incidentally, was done by the National Film Board.

Having found a successful formula, L'Anglais and his associates intend to develop it further. And they would like to make another feature in English and French if the right story comes along. "Whispering City," which was made at their studios in St. Hyacinthe, Quebec, two years ago at a cost of \$650,000, will likely show a profit in the long run, in spite of tax difficulties in various countries. J. Arthur Rank's Eagle-Lion Films is handling it.

Paul Kelly Signed

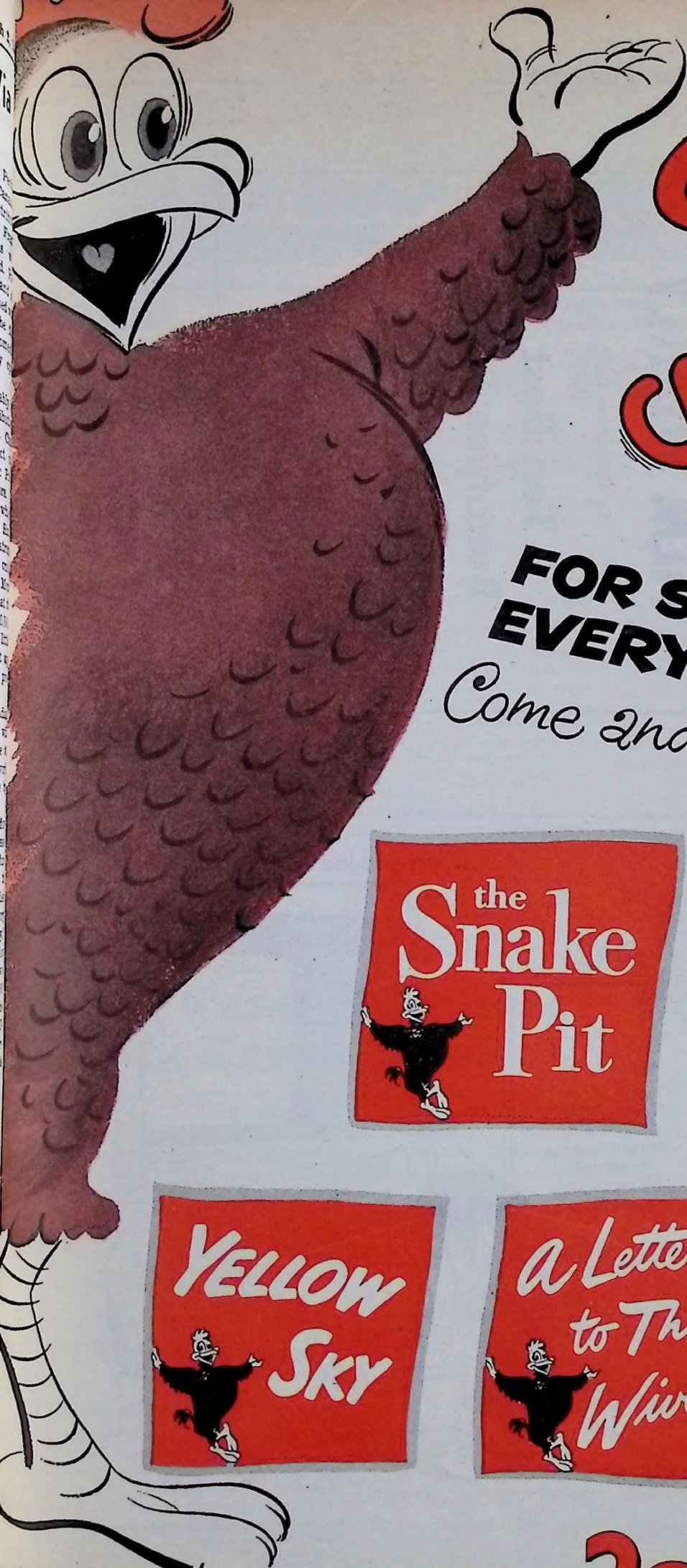
Paul Kelly has been signed for a top role with Barbara Stanwyck and Wendell Corey in "Thelma Jordon," Hal Wallis production for Paramount soon to go before the cameras.

UK Producers, MPAA To Meet April 21st

The British Film Producers Association and the Motion Picture Association of America announced recently that the Joint Advisory Committee of the two Associations will meet in Washington beginning April 21st.

The meeting was originally scheduled for March 23rd but that date was found to be inconvenient for some of the American representatives.

The attendance at the meeting will be limited to the two Associations named.

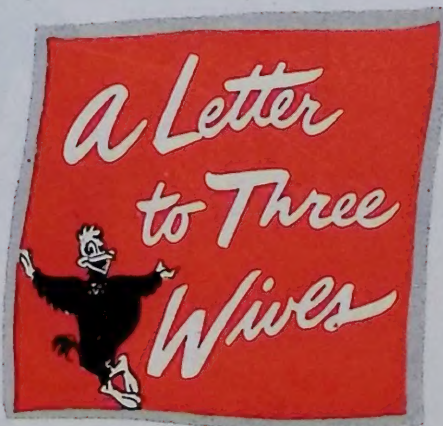


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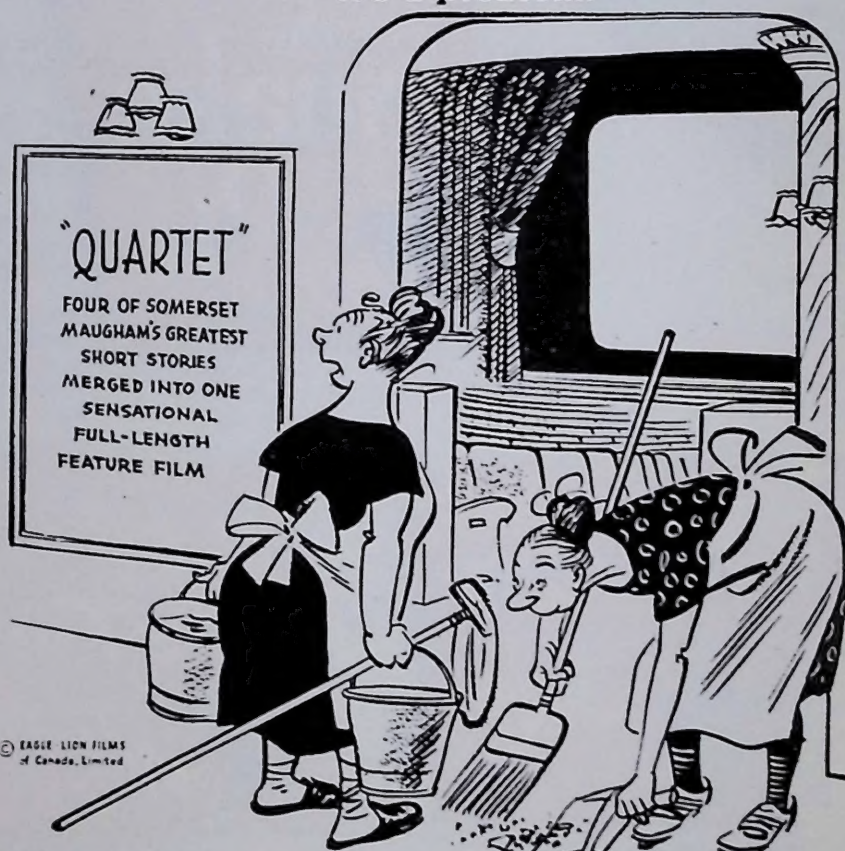
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